

PLAY IT  
LIKE IT IS  
GUITAR  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

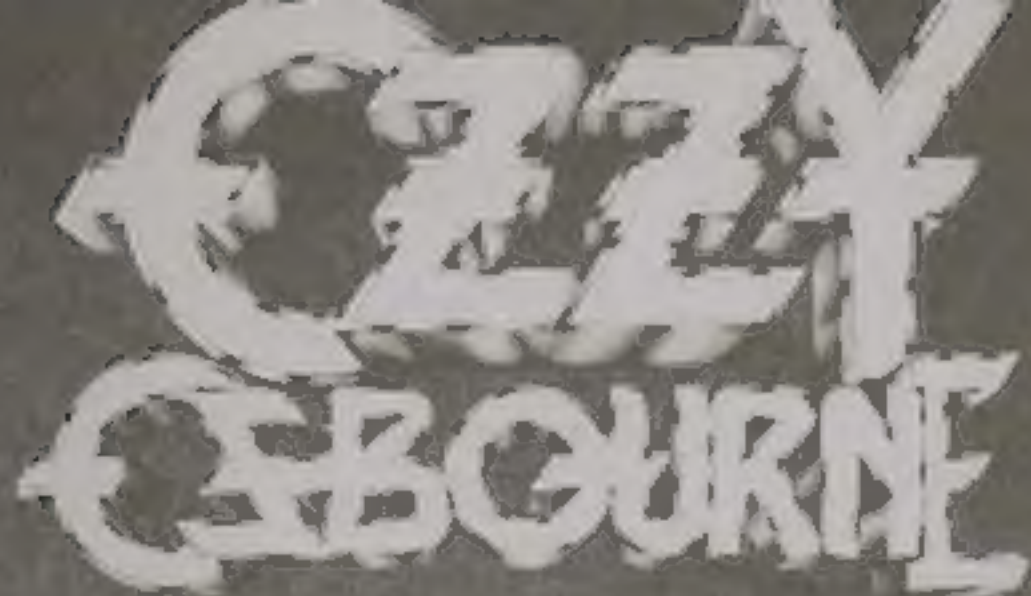
GUITAR • VOCAL

**OZZY  
OSBOURNE**

**BLIZZARD OF OZZ**







# BLIZZARD *of* OZZ

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# RANDY RHOADS REMEMBERED

by Ozzy Osbourne

The biggest battle I had with Sabbath was that since I don't play an instrument I had to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with "Suicide Solution" I was walking past Randy's dressing room and he was just knocking around. I said, "What a great riff!" He said, "What riff?" I said, "What you just played." So we worked it out and had a song.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, "Randy, I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts." He'd say, "Don't worry; we'll get one."

I think Randy's high point on the *Blizzard* album was the guitar solo on "Revelation (Mother Earth)." It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a special pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know exactly what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional, artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

When we did "Crazy Train" Randy spent three days and nights in the studio. It was driving me nuts. I walked and said, "Randy just play as your heart tells you to play. Play as if you're in front of an audience." Guitar players want to impress other guitar players. I said, "Listen, we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it."

I'll never forget when we first got "Goodbye to Romance" together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and "Romance" is kind of Beatlesque. Anyway, Randy phoned his mom and tried to

play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on *Blizzard* were put together in an old mill house by a river in Wales. When "Crazy Train" was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over.

Some nights Randy would give me a spine chill. His live playing was so unpredictable. He wouldn't think about it; he would just go for it. He wouldn't wonder if his ideas would fit the song structure; he would just play them as if they would.



Clockwise, from bottom left: Ozzy Osbourne, Rudy Sarzo, Randy Rhoads, Tommy Aldridge  
Photography by Ross Halfin

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on his way out. But Randy was at the beginning of his life and bursting forward. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, "Why on earth do you want to do that? You're just getting a taste of success." He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for \$2,000 and spent his days

and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing "My Way" all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

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# I DON'T KNOW

Words and Music by  
Ozzy Osbourne, Randy Rhoads and Bob Daisley

Moderate Rock ♩ = 135

Intro

Gtr. I A5 B5/A

*f* *sl.* *steady gliss.* *dist. tone*

P.M. P.M.

17 *sl.*

C5/A G5 D5/A N.C.(G5) A5

P.M. P.M.

12 *sl.*

B5/A C5/A N.C. P H P H P P H P P H P P

P.M. P.M. *sl.*

12 *sl.*

§ Verse

A5 B5/A C5/A

1. 3. Peo - ple look to me and say, "Is the end near? When is that

2. How am I sup - posed to know hid - den mean - ings

P.M. P.M. P.M. *sl.*

12 *sl.*



G5 D5/A N.C.(G5) A5 B5/A

the fi - nal day? —  
will nev - er show? —

P.M. P.M.

CS/A G5 D5 A5

What's the fu - ture of —  
Fools and proph - ets from —

P.M. Harm. P.M.

B5/A CS/A G5 D5/A N.C.(G5)

man - kind? — How do I know I got left be - hind? —  
the past, — life's a stage and we're all in the cast. —

P.M. P.M. sl.

A5 B5/A CS/A

P.M. P.M. P.M. sl.



Chorus

G5 D5/A D/F# G5 F#sus2

Ev - 'ry - one goes through chang - es  
You got - ta be - lieve in some - one.

\*T - Thumb on ①

P.M. 1/2

G5 F#sus2 G5

look - ing to find the truth.  
ask - ing me who is right.

Don't look at me.  
Ask - ing me who.

P.M. 1/2

F#sus2 Em D5 C5/G G5

for an - swers. Don't ask me, I don't  
to fol - low. Don't ask me, I don't

P.M. let ring

1. Interlude

A5 B5/A C5/A

know! (w/echo repeats)

P.M. P.M. P.M.

12 sl.



G5 D5/A N.C.(G5) A5 B5/A

P.M. P.M.

C5/A N.C.

P.M. sl. 6 6 6 6

TP P TP P TP P TP P TP P TP P TP P TP P

12 5 0 12 5 0 12 5 0 12 5 0 12 4 0 12 4 0 12 2 0 12 2 0

12 sl.

2. Dsus4/A D/A G5 N.C.(C5) (G5)

know! (w/echo repeats) I don't

P.M.

Dsus4/A D/A G5 N.C.(C5) (G5) Dsus4/A D/A G5

know! I don't know! (w/echo repeats)

P.M. P.M.



N.C.(C5) (G5) A5 N.C.(G5) (F#5) F5

I don't know!

# Half time feel

## Bridge

D C G/B F

Gtr. IV

Harm.

*mp*  
w/clean tone

Pick: G

Gtr. III

*mp*  
w/clean tone

Pick: G

Gtr. II

*mp*  
w/pick & fingers  
let ring throughout

Gtr. I

(Gtr. I out)



The musical score is for three guitars and a double bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar parts are written in treble clef, and the double bass part is in bass clef. The score includes various musical notations such as chords, scales, and slurs.

**Gtr. I**

Chords: D, C, G/B, E

**Gtr. II**

Slurs: *sl.*

**Gtr. III**

Slurs: *sl.*

D  
 No - bod - y ev - er told me. I found out for my - self.

G/B

Musical score for the song "No one ever told me I found out for myself." The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "No - bod - y ev - er told me. I found out for my - self."

The score consists of three systems. The first system shows the vocal melody and guitar accompaniment. The second system shows the guitar accompaniment with fingerings and dynamics. The third system shows the guitar accompaniment with fingerings and dynamics.



F D C  
 You got - ta be - lieve in fool - ish mir -  
 17 15 14 12  
 14 12 11 9  
 P P H P sl.  
 P P H P sl.  
 sl. sl. sl. sl.

G/B F D

a - cles. It's not how you play -

10 7 17 14 15 14 12 11 14 11

P P H P sl.

P P H P

sl.

sl.

sl.



C G/B F

the game, it's if you win or lose You can choose

12 10 17 15  
9 7 14 12

D C G/B

Don't con - fuse

12 10  
9 7











594

F

\*Tap w/edge of pick

\*Tap w/edge of pick

[illegible]

\*Trill while diving w/bar

**\*\*Depress bar before striking note**



G5 F

PM

G5 F

Full P P P sl Full 1/2 (Gtr 5 out)



D♯54rA D♯A G5/D NC  
 PM ..... steady gliss  
 0 7 7 0 8  
 7 7 7 0 0  
 0 0  
 15  
 sl

[illegible]

*D.S. al Coda*

*8va*

*p* *p* *p* *p* *p* *p* *p* *p* *sf*

*p* *p* *p* *p* *p* *p* *p* *p* *sf*

20 17 20 17 20 17 19 17 19 17 19 17 19 17 19 17

Coda

♩ A<sup>5</sup>

know!

✓

14  
14  
12

51



# CRAZY TRAIN

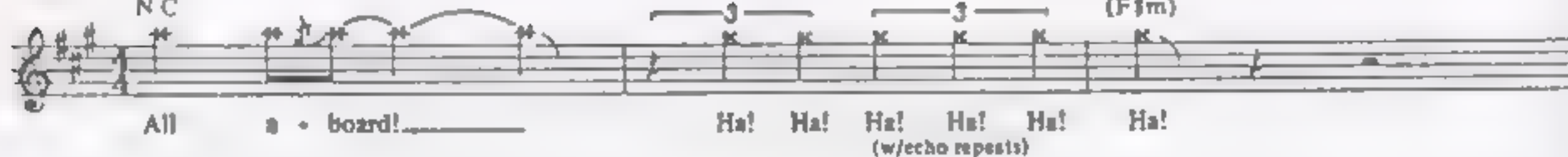
Words and Music by  
Ozzy Osbourne, Randy Rhoads  
and Bob Daisley

Moderate Rock ♩ = 138

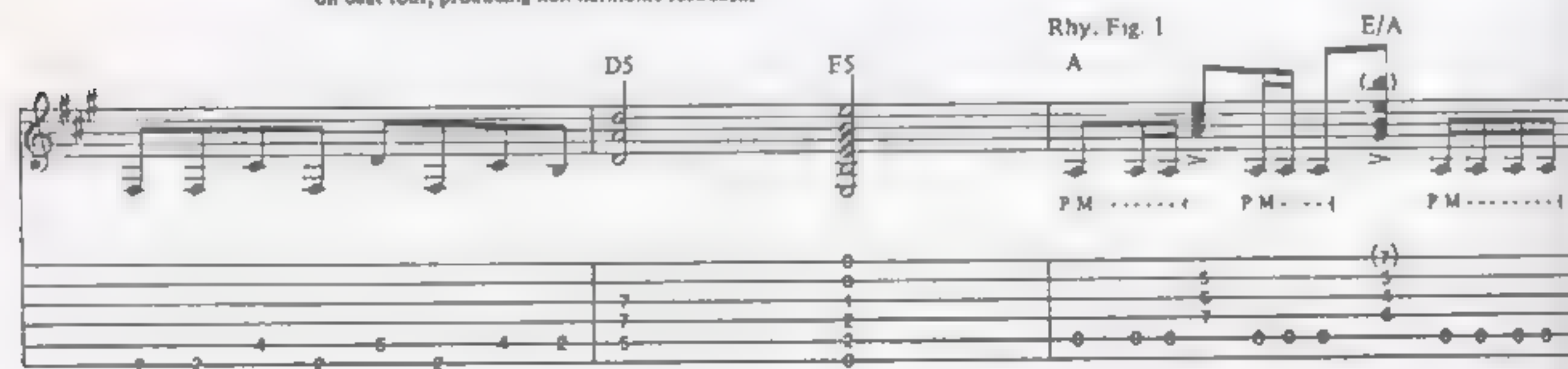
Intro

Free time  
N.C.

In time  
(F♯m)



Fdbk.  
pitch: E, C♯  
\*With neck pickup off and bridge pickup on full,  
flick toggle switch from neck to bridge position  
on beat four, producing non-harmonic feedback.





1st, 2nd, 3rd Verses  
Repeat Rhy. Fig. 1 (7 times)



1. Cra - zy,  
2. lis - tened to preach - ers,  
3. Heirs of a cold war,  
\*Sing cues notes 2nd, 3rd times

but that's how it goes.  
I've lis - tened to fools.  
that's what we've be - come.

I've  
In -



Mil - lions of peo - ple  
watched all the drop - outs  
her - it - ing trou - bles,

liv - ing as foes.  
whomake their own rules.  
I'm men - tal - ly numb.

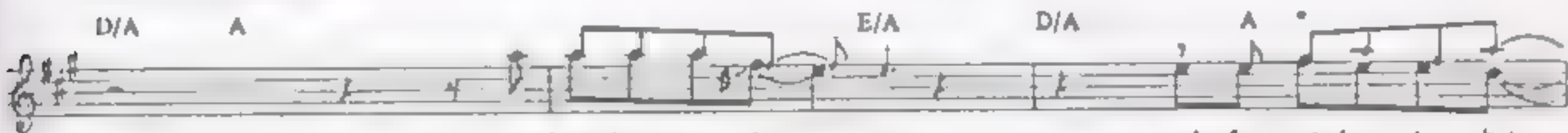
One

Resume Rhy. Fig. 1



May - be  
per - son con - di - tioned  
Cra - zy,  
\*Sing cues notes 2nd time only.

It's not too late  
to rule and con - trol,  
I just can - not bear.



to learn how to love,  
the me - di - a sells it  
I'm liv - ing with some - thing

and for - get how to hate.  
and you live the role  
that just is - n't fair.

\*Sing cues notes last time only

Play Fill 1 2nd time



Men - tal wounds not heal - ing.  
Men - tal wounds still scream - ing.  
Men - tal wounds not heal - ing.





Play Fill 2 2nd time;  
Fill 5 3rd time

Full 2

The musical score is divided into two systems. The top system is for the piano, written in treble clef with a key signature of two sharps (F# and C#). It begins with a series of chords, followed by a melodic line with triplets. The bottom system is for the string quartet, consisting of four staves in bass clef. It shows fingerings and bowings for each string.



go - ing off the rails on a cra - zy train

Velo

Harm...

go - ing      off\_\_\_      the      rails\_\_\_      on      a      cra - zy      train\_\_\_

Harm - - -  
(15mg)

Hamm + ...

### To Coda

41

E5 F#5 D5 E  
 Let's go!  
 Harm --- 1 (15ma)  
 PM... 1  
 Harm --- 1

Let's go!

Harm - - - -  
(15ma)

Harm --- 1

PM 4

PM

PM - 4444

PM 4.00 - 4.45

34

1174

51.

[illegible]

## 2. I've

I know that\_\_

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The voice part is in the upper staff, and the guitar part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "sl" (sostenuto). The guitar part includes a "Microphonic feedback" section at the end.



things are going wrong for me

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of two sharps (F# and C#). The first system shows a melodic line with notes F#5, A5, E, and F#5, with a slur over the last two notes. The lyrics 'You've got to listen to my words,' are written below the staff. The second system shows a more complex guitar part with slurs and a 'PM' (pick mark) symbol. The bass part is shown in a simplified notation with circles representing notes.

The musical score is for a guitar and vocal piece. It consists of three systems of staves. The top staff is for the guitar, the middle for the vocal line, and the bottom for the guitar fretboard. The key signature is one sharp (F#). The guitar part includes a solo section with a 'Guitar solo' label and a 'F#5' note. The vocal line includes a 'yeah...' section. The score is written for guitar and voice.



The musical score is written for guitar. The top staff shows a sequence of chords: B5, A5, G#5, and F#5. The bottom staff shows a melodic line with various techniques: tremolo (trem. bar), full (Full), and half (H) notes. The score is divided into two systems, each with a 16-measure line.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are four groups of notes labeled B5, A5, G#5, and F#5, each with a corresponding note on the staff. The melody begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second system continues the melody, featuring a series of eighth notes, followed by a half note, and then a series of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sf' (sforzando) and 'Full' (forte).



B5                      A5                      G#5                      E5                      D.S. al Coda

Coda *sl.* (D5) E F#5 A5 E5 PM...4  
 F#5 D5 E F#5 PM...4  
 A5 E5 F#5 D5 E w/Ad lib vocals  
 Begin fade F#5 A5 E F#5 *sl.* PM...4  
 D5 E F#5 *sl.* PM...4 Fade out



# GOODBYE TO ROMANCE

Words and Music by  
John Osbourne, Robert Daisley and Randy Rhoads

Slowly ♩ = 70

1st, 2nd Verses

Intro      \*\*D      A/C#      Bm      A7      Dmaj7      D<sup>6</sup><sub>9</sub>

I, Yes-ter-day\_\_ has been and gone\_\_ To-  
been the king\_\_ I've been the clown\_\_ Now

\*Gtr. I  
mf  
clean tone  
let ring

let ring

\*Two gtrs. arr. for one  
\*\*Chord names reflect gtr. and bass (throughout).  
Chords are implied till Verse.

\*\*\*Play all gtr. parts w/slight variations ad lib  
when repeated or recalled (throughout).

Bm9      F#m7      G6      A7sus4      A7      A7sus2      A7

mor-row, will\_\_ I find the sun\_\_ or will it rain?  
bro-ken wings\_\_ can't hold me down\_\_ I'm free a-gain.

The

Gtr. II  
clean tone

Gtr. I



Allegro

Dma 7 Bm9 F#m7

I've - ry - bod - y's hav - ing fun ex - cept me I'm the lone - ly one I  
 just - er with the bro - ken crown it won't be me this time a - round to

7 6 7 5 9 10 11 12

Chorus 3rd time w/Tall 1

live in shame / love in vain. I said, hey good-bye to ro

Rhy. Fig. 1

let ring

Fall I (Gtr III)  
Accl ----- sl. (Gtr. III out)

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a whole note chord consisting of F#4 and A4, followed by a double bar line. The bottom staff is a five-line guitar tablature. It shows the first four frets of the string being played. The notes are labeled as follows: fret 14 has a '1' above it; fret 15 has a '1' above it; fret 14 has a '1' above it; and fret 15 has a '1' above it. There is a slur over the last two frets (14 and 15), and a 'sl.' marking above the final fret (15).



Bm Bmadd4/A G6 A7sus4 A7

mance, yeah good-bye to friends I tell ya.

(end Rhy. Fill 1)

Rhy. Fill 1

let ring

(end Rhy. Fig. 1)

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with chords Bm, Bmadd4/A, G6, A7sus4, and A7. The bottom staff is a bass line with corresponding notes and fingerings. Lyrics include 'mance, yeah good-bye to friends I tell ya.' and musical directions like 'Rhy. Fill 1' and 'let ring'.

D AC# Bm Bmadd4/A G

Good-bye to all the past I guess that we'll meet

Rhy. Fig 2 (end Rhy. Fig 2)

let ring

let ring

3rd time to Coda I  
4th time to Coda II

Detailed description: This system contains the next two staves of music. The top staff has chords D, AC#, Bm, Bmadd4/A, and G. The bottom staff continues the bass line. Lyrics include 'Good-bye to all the past I guess that we'll meet'. Musical directions include 'Rhy. Fig 2', 'let ring', and '3rd time to Coda I 4th time to Coda II'.

A7sus4 A7 I. D AC# Bm A7

we'll meet in the end 2. I've

Rhy. Fill 2 (end Rhy. Fill 2)

H P P

H P P

H P P

H P P

Detailed description: This system contains the final two staves of music. The top staff has chords A7sus4, A7, D, AC#, Bm, and A7. The bottom staff continues the bass line. Lyrics include 'we'll meet in the end 2. I've'. Musical directions include 'Rhy. Fill 2', 'H P P', and 'end Rhy. Fill 2'.



Bridge I  
Em7

D A/C# Bm A7

And I feel the time is right, al-though I

let ring

A7 D

know that you just might say to me, "What ya gon - na do?"

Em7 A7

What ya gon - na do? But I have to take this chance, good-bye to friends and to ro - mance.











Bridge II  
w/Rhy. Fig. 1 (2 times)  
D)

A/C# Bm Bmadd4/A G6

weath-er's look-in fine and I think the sun will shine a - ga a - an

A7sus4 A7 D A/C# B Bmadd4/A

And I feel I've cleared my mind, all the past is left be - hind a - ga

(Gtr III out)

G6 A7sus4 A7

a - an. I said,

Coda II w/last bar of Rhy. Fig. 1 w/Rhy. Fill I

A7sus4 A7

we'll meet in the end. (Sing 1st time only)

\* Gtr IV

\* Synth arr for gtr

Bm Bmadd4/A G6

w/Rhy. Fill I A7sus4 A7

Repeat and fade



# DEE

Music by Randy Rhoads

Stowly, in 1/4 = 48

The musical score for "DEE" by Randy Rhoads is written for guitar and bass. It begins with the tempo marking "Stowly, in 1/4 = 48". The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with a guitar staff (top) and a bass staff (bottom). The guitar staff includes various chords (G, D6, Bm, G/B, A/C#, G(maj7), D/F#, A7/E, D, A/C#, Bm, G6, D/F#, Dadd2/F#, B7/D#, B7, Em, E7, A7, D, G/B, A7, A/C#, Bm, Bm/A, A7, D/F#, A7, A7/C#, D6) and techniques (Harm., Let ring, sl., mp, 3H, H, P, overdub, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The bass staff includes various chords (G, D6, Bm, G/B, A/C#, G(maj7), D/F#, A7/E, D, A/C#, Bm, G6, D/F#, Dadd2/F#, B7/D#, B7, Em, E7, A7, D, G/B, A7, A/C#, Bm, Bm/A, A7, D/F#, A7, A7/C#, D6) and techniques (Harm., Let ring, sl., mp, 3H, H, P, overdub, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).







A5 C5/A D5/A G5/A A5 N C A5 C5/A D5/A

a - way to mor - rows (w/echo repeats,

P.M. P.M. A.H. (15ma) 1/2 1 trem. bar P.M.----4 P.M.----4

A.H. 1/2 1

A.H. pitch: G

2nd, 3rd Verses

G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.

2. E - vil thoughts and e - vil do - ings  
3. Now you live in - side a bot - tle

1/2 1/2 sl. P.M. -- 1 sl. P.M. -- 1 sl. P

2nd time Gtrs. I & II substitute Rhy. Fill I

A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5

Cold, a - lone, you hang in ru - ins.  
The reap-er's trav - el - ing in full throt - tle. Thought that you'd es - cape.  
It's catch - ing you, but you

7 7 6 H P H P P.M. -- 1 P.M. -- 1 P.M. -- 1 P.M. -- 1

sl. sl. H P H P sl.

Rhy Fill I (Gtrs I & II)

1 Full

sl. trem. bar P.M. -- 1 P.M. -- 1 Full

sl. sl. sl. Full

sl. 17 (17) sl.



CS/A G5/A A5 NC A5 CS/A G5/A A5 E5 D5 C5 G5

the don't reap er You can't es-cape the Mas-ter keep er  
the reap-er's you and the reap-er is me

*sl* *sl* *sl* *sl* *sl* *sl* *sl* *sl*

PM PM

Bridge NC B5 C#5 D5 C#5 NC B5 C#5

Cause you feel life's un-real and you're liv-ing a lie  
Break-ing laws knock-ing doors but there's no one at home. Such a shame who's to  
Made your bed rest your

D5 C#5 B5 A5 NC B5 C#5 D5 C#5 A5

blame, and you're won-der-ing why. Then you ask from your cask, "Is there life af-ter birth?"  
head, but you lie there and moan. Where to hide, su-i-cide is the on-ly way out.

NC B5 C#5 D5 E5 A5 CS/A D5/A

What you saw can mean hell on this earth. (w/echo repeats)  
Don't you know what it's

*trill* *trill* *trill* *trill* *trill* *trill* *trill* *trill*

PM PM



G5/A A5 N C A5 C5/A D5/A G5/A A5 N C

hell on this earth. (w/echo repeats)

AH (15ma)

trem. bar

PM --1 PM --1

AH

AH pitch I.

2 D5 E5 Interlude A5

real - ly a bout? I know, peo - ple. (w/echo repeats)

trem. bar

C5/A B5/A G5/A

you real - ly know where it's at. (Ah. Ah, ah.) You got - ta! (w/echo repeats)

Fdbk (8va)

Fdbk

pick side steady gliss

Pitch: G

A5 C5/A D5/A G5/A A5 B5/A

Watch! Get the flags out!

w/voc ad lib (next 3 bars)

P

P

\*With one of gir's vol. knob set to zero, flick toggle switch to "on" position in rhythm indicated.



C5/A B5/A G5/A A5 B5/A C5/A D5/A G5/A

First system of musical notation. Treble clef. Chords: C5/A, B5/A, G5/A, A5, B5/A, C5/A, D5/A, G5/A. Notes: C5, B5, G5, A5, B5, C5, D5, G5.

A5 C5/A G5/A A5 C5/A G5/A A5 NC 1/4 A5 C5/A G5/A A5

Second system of musical notation. Treble clef. Chords: A5, C5/A, G5/A, A5, C5/A, G5/A, A5, NC, 1/4, A5, C5/A, G5/A, A5. Notes: A5, C5, G5, A5, C5, G5, A5, NC, 1/4, A5, C5, G5, A5. Performance markings: PM, sl, PM, sl, PM, sl, PM.

4th Verse  
C5/A G5/A A5 NC A5 C5/A G5/A A5 C5/A G5/A A5 NC

4 Wine is fine, but whis - key's quick - er.

Third system of musical notation. Treble clef. Chords: C5/A, G5/A, A5, NC, A5, C5/A, G5/A, A5, C5/A, G5/A, A5, NC. Notes: C5, G5, A5, NC, A5, C5, G5, A5, C5, G5, A5, NC. Performance markings: sl, Harm (fisma), trem. bar, PM, sl, PM, sl, P.

A5 C5/A G5/A A5 C5/A G5/A A5 NC A5 C5/A G5/A A5

Su - i - cide is slow with liq - uor Take a bot - tle, down

Fourth system of musical notation. Treble clef. Chords: A5, C5/A, G5/A, A5, C5/A, G5/A, A5, NC, A5, C5/A, G5/A, A5. Notes: A5, C5, G5, A5, C5, G5, A5, NC, A5, C5, G5, A5. Performance markings: PM, sl, PM, sl, Harm, trem. bar, PM, sl, PM.

C5/A G5/A A5 NC A5 C5/A G5/A A5 B5 D5 C5 G5 A5 C5/A G5/A A5

your sor - rows then it floods a - way to - mor - rows.

Fifth system of musical notation. Treble clef. Chords: C5/A, G5/A, A5, NC, A5, C5/A, G5/A, A5, B5, D5, C5, G5, A5, C5/A, G5/A, A5. Notes: C5, G5, A5, NC, A5, C5, G5, A5, B5, D5, C5, G5, A5, C5, G5, A5. Performance markings: sl, f, PM, sl, PM, sl, PM, PM.



CS/A GS/A A5 N.C. A5 CS/A GS/A A5 CS/A GS/A A5 N.C. A5 CS/A GS/A A5

Take me a way — Oh, oh. To - mor row

*vi* *p* *PM* *PM* *trem. bar* *PM* *PM*

*sl.* *p* *sl.* *sl.* *sl.*

CS/A GS/A A5 N.C. A5 CS/A GS/A A5 E5 D5 C5 G5

It nev - er gives me flaps, — no flaps, — no bodge, no flaps — for me

*vi* *trem. bar* *PM* *sl.* *sl.* *sl.*

*sl.* *sl.* *sl.*

A5

(w/echo repeats)

Gtr II

*sl.* *PM*

*sl.*

Gtr 1

Fdbk

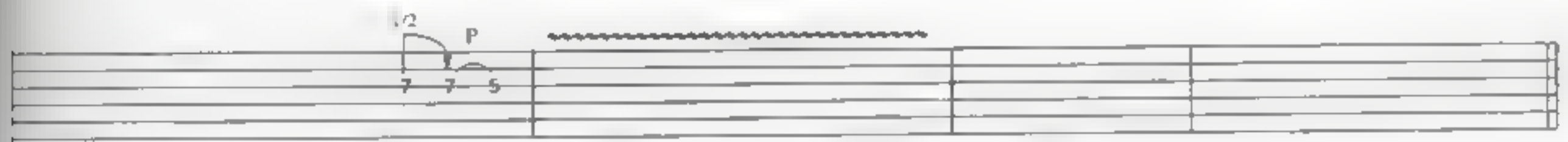
Fdbk

Fdbk pitch: E



Outro  
A5

C5/A



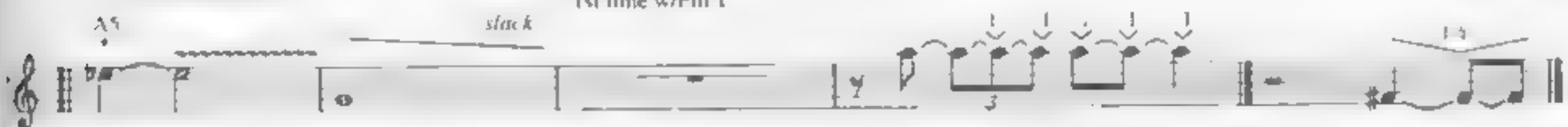
\* w. vol knob

\*\* Flick toggle switch as before

4th time begin fade

1st time w/Fill 1

fade out



vib w/bar

trem. bar

slack

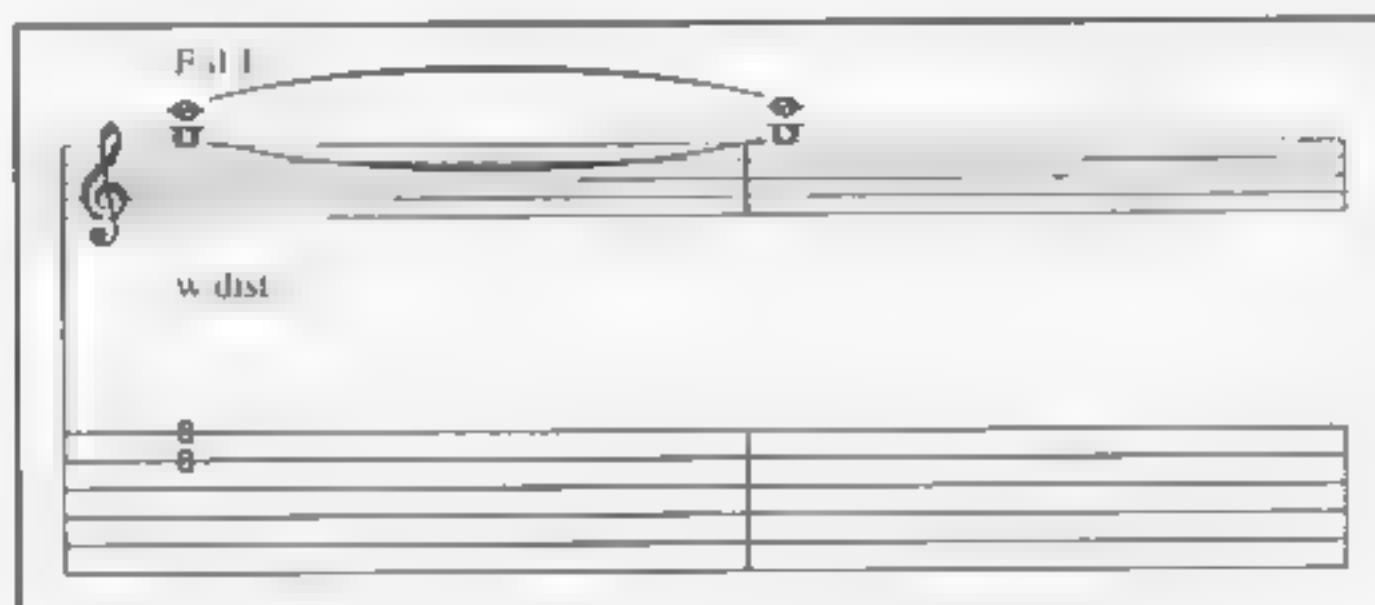
trem. bar

trem. bar



\* Play w/ variations ad lib on repeats

\*\* Depress bar before striking note





**MR. CROWLEY**

Words and Music by  
Ozzy Osbourne, Randy Rhoads  
and Bob Daisley

Dm Am F C Em Bb Asus4 G5  
 F5 A D5 Bb5 C5 Em7b5 Gm7 Gm E5  
 Moderately slow  $\text{♩} = 92$   
 Synthesizer line (adapted for guitar)

Intro Dm Am F C Am  
 f

Em Am Bb G5 F5 E5 F5 Asus4 A

2. G5 F5 E5 F5 Asus4 A

Moderate  $\text{♩} = 108$   
 1st Verse  
 Dm Bb5

Mis - ter Crow - ley, what went on in your head? Oh, Mis - ter Crow

H H P

H H P

Dm Bb5

- ley. did you talk with the dead? Your

*sl* *H P P*

*sl* *H P P*

C5 F D(m)5

life style to me\_ seemed so trag - ic. With the thrill of it all you

*sl* *H* *sl* *sl*

*sl* *sl*

*H*

C5 Bb5 A5

fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call. Mis - ter Charm -

*p*

*p*

2nd Verse  
Dm Bb5

- ing. did you think you were pure? Mis - ter A - larm -

*sl* *sl* *H P P* *slight vib*

*sl* *sl* *H P P*



Drn Bb5

- ing, in noc-tur-nal rap-port... Un-

pick slide

H P P

II P P

C5 F Dm5

cov-er-ing things that were sa-cred, man-i-fest on this earth. Ah, de-

H P P

H P P

P P sl

C5 Bb5

ceived in the eye of a se-cret and they scat-tered the af-ter-birth.

H

Depress trem. bar slowly

Guitar solo

Dm Bb

Full P Full P Full P Full P

Full P Full P Full P Full P

8va--

Full

Full

Full

slow bend

Full

Full

Full

(20)

20

20

20

20

17

20

13 13 16 15 13 16 16 15 20 20 16 17 20

10 10 10 12 12

12 10 12

10 10 10 12 15

6 6 6 6

6

3

C

Dm

The Highway

The musical score is written for guitar. The top staff is the melody line, and the bottom staff is the bass line. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as chords (Bb, Em7b5, (D4) open, A, Asus4), notes, rests, and fingerings. The melody line features a series of eighth and sixteenth notes, often beamed together, with some slurs and accents. The bass line consists of a sequence of notes, some with fingerings (1-5) and others with slurs. The score is divided into measures by vertical bar lines.

The musical score is written for guitar, featuring a treble staff and a bass staff. The treble staff begins with a key signature of one flat (Bb) and a common time signature. The bass staff is in standard notation. The score includes various chords and techniques, such as:
 

- Chords:** Bb, (E open) Em7b5, A, and Asus4.
- Techniques:** P (palm mute), H (harmonic), sl (slide), and various fret numbers (e.g., 7, 5, 4, 3, 2, 1, 0).
- Notation:** The treble staff uses a treble clef and a common time signature. The bass staff uses a bass clef and a common time signature. The score includes various musical symbols such as accidentals, ties, and slurs.



**3rd Verse**

**Dm**

**Bb5**

Mis - ter Crow - ley, won't you ride my white horse?

Depress trem. bar slowly

pick slide

H P P

**Dm**

**Bb5**

Mis - ter Crow - ley, it's sym - bol - ic, of course...

pick slide

H P P

**C5**

**F** **D(m)5**

proach-ing a time... that is clas - sic, I hear (the) maid - ens call

Ap -

Muted

**C5**

**Bb5** **A**

proach-ing a time... that is dras - tic, stand - ing with their backs to the wall.

poco rit

sl.

Interlude  
Rhy. Fig. 1

Gtr. I Riff [A] *a tempo*

Gtr. II Riff [A<sup>1</sup>] *a tempo*

Chords: Dm, Bb, C, Dm

Notation includes slurs, accents, and fingerings (e.g., 5, 7, 6, 7, 5, 6, 7).

Chords: Bb, Em7b5, A

Notation includes slurs, accents, and fingerings (e.g., 5, 7, 6, 7, 5, 6, 7).

Repeat Riff [A], [A<sup>1</sup>], & Rhy. Fig. 1

Chords: Dm, Bb, C

Lyrics: Was it po-lem-i-c'ly sent?\_\_\_\_\_

Chords: Dm, Bb

Lyrics: I wan-na know what you\_\_\_\_\_ meant.\_\_\_\_\_

Chords: Em7b5, A

Lyrics: I wan-na know, I wan-na know what you meant.\_\_\_\_\_ Yeah.



# Ending Guitar Solo "Outro"

Rhy. Fig. 2

Dm

Gm7

C

F

Bb

Em7b5

Asus4

A

\*Root note only

Repeat Rhy. Fig. 2

Dm

Gm

C

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 17, and the second system contains measures 18 through 30. The music is written for a single melodic line on a treble clef staff with a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'F' (forte) and 'sva' (sforzando). The lyrics are written below the staff, with some words appearing in a stylized font. The piece concludes with a double bar line and a repeat sign.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the melody in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is divided into four measures corresponding to the chords: Asus4, A, Dm, and Gm. The melody features a mix of eighth and sixteenth notes, with a slur over the final two measures. The second system shows the guitar accompaniment in standard notation (treble and bass staves). The bass line includes a 7th fret barre and various fingerings (1, 2, 3, 4, 5) for the notes. A slide (sl.) is indicated under the final measure of the bass line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part includes a treble and bass staff. The voice part is on a single staff. The score is divided into three measures. The first measure is marked with a 'C' (Crescendo) and a 'C' (Crescendo). The second measure is marked with an 'F' (Forte) and a 'C' (Crescendo). The third measure is marked with a 'Bb' (B-flat) and a 'C' (Crescendo). The score ends with a 'Fade out' instruction.



# NO BONE MOVIES

Words and Music by John Osbourne,  
Robert Daisley, Randy Rhoads and Lee Kerslake

Moderate Rock ♩ = 136

Intro

One two One, two, three..

\*Gtr I

*f* *dist tone*  $\frac{1}{4}$

P P P P

\*\*\*T P M

\*Gtr II

*f* *dist tone*  $\frac{1}{4}$  Rhy Fig 1

P P P P

\*\*\*T P M

\*Play all gtr parts w/slight variations ad lib when repeated or recalled (throughout). \*\*Chord names reflect gtr and bass (throughout). \*\*\*T = fret ① w/thumb

D5 G5 A5

$\frac{1}{2}$  D5 G5

P P P P

T P M

$\frac{1}{2}$

P P P

*Full*

*semi-harm.*

*Full*

*Full*

(end Rhy Fig 1)

P P P P

P P

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ES A5/E E5 D5 G5/E D5/F#

*sl* H

*sl* H

Rhy. Fill 1 (end Rhy. Fill 1)

H

1st, 2nd, 3rd Verses  
3rd time w/Fill 1A

A5 A6 A5 D G D G A5 G D A5

I Sil-ver screen, such a dis-grace. I could-a't look her straight in the face.

2 3 See additional lyrics

\*Gtrs. I & II

P M P M P M P M

let ring - 4 let ring - 4 let ring - 4

1/4

\*Composite arrangement

*sl*

Fill 1A (Gtr. IV)

Fdbk.

P

(5)

Fdbk.

(5)



2nd & 3rd times  
Gtrs. I & II substitute Rhy Fill 2  
G5 E

A blue ad-dic-tion, I hve in dis-gust... Deg-ra-da-tion. (I'm) be-ing eat-en by lust...

D9(no3rd) A5 G5 E

PM PM

1/4 1/2

let ring 1 grad bend 1/2

Chorus  
w/Rhy Fig. 1 (Gtrs. I & II)

No bone mov-ies. No bone mov-ies. No bone mov-ies.

A5 D5 G5 A5 D5 G5 A5 D5 G5

To Coda

w/Rhy. Fill 1 (Gtr I)

E5 A5/E E D5 G5/E D5/F# D7/F#

1.3. Vocal tacet 2. Flaps... Gtrs. I & II

Gtr II

sl

2.

Guitar solo

A D Dsus4 D

w/dist. & slide steady gliss

Gtrs I & II

Rhy Fig 2

(end Rhy Fig. 2)

let ring 1 PM PM PM

sl

\* ① = D

Rhy Fill 2 (Gtrs I & II)

1 4 1 4

w Rhy. Fig. 2 3 times)  
A

D

Dsus4 D

A

D



Dsus4 D

A

D

Dsus4 D

Solo

loco

Solo



PM



D Sus. al Coda

F#

A5 F

F

D5

G5 D

D5 F#

w F# II I

D7 F#

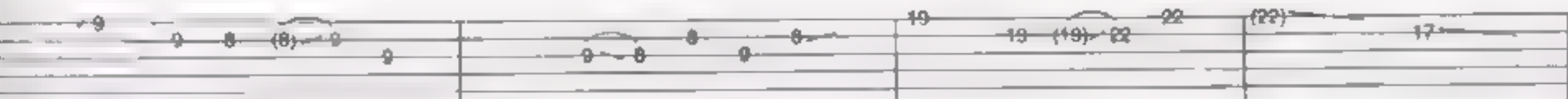
Oct III

loco

Solo



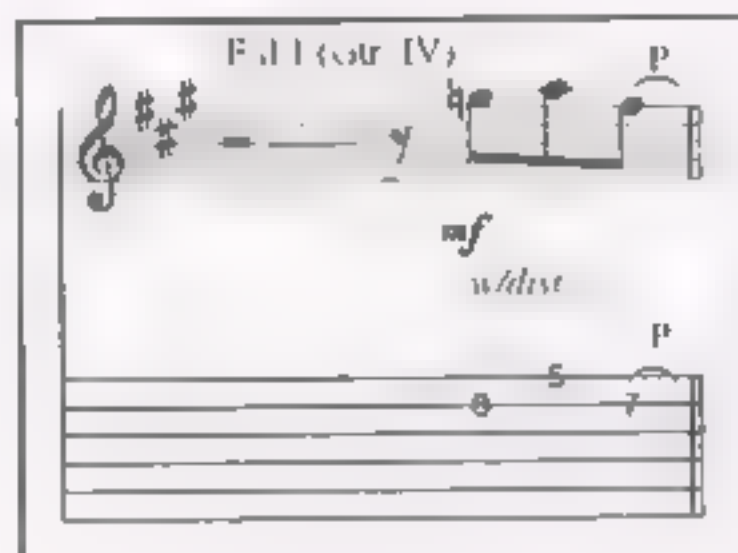
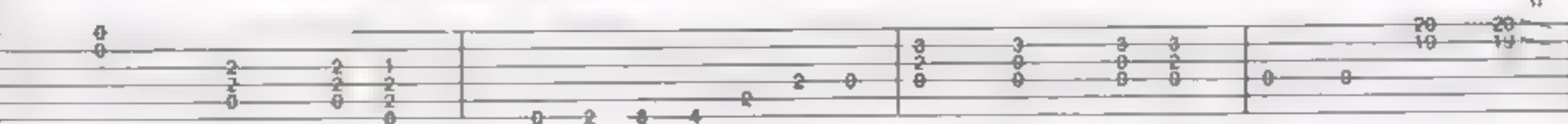
semi-harm.



Gtr I & II

Solo

sl





Outro

Coda

w/Rhy. Fig. 1 (1st 2 bars only) (Gtrs. I & II)

w/ Rhy. Fig. 1 (bars 3 & 4 only) (2½ times)

A5 III G5 A5

Ah. No. no. no. bone mov - ies No. no. no.

Gtr III

two slide

D5 G5 A5 D5 G5 A5

bone mov - ies No. no. no. bone mov - ies Yeah. yeah. yeah.

D5 G5 A5 D/A A

\*\*Bkgd. Voc. Fig. 1

w/lead voc. ad lib (till end)

D5 G5 A5 (end Bkgd. Voc. Fig. 1)

(No bone mov - ies to - night. No bone mov - ies)

Gtr III

\*Gtrs. I & II

Rhy. Fig. 3

T P M

let ring - - - - 4 let ring - 4 let ring - - - 4

\*Composite arrangement (till end).

\*\*Refers to upstemmed notes only

D                      G                      A5                      D/A A                      D                      G                      A5

[illegible] $\text{let ring} = 4 \quad \text{let ring} = 4$ 

#### Der Fall - 4

let ring --

... let  $n$

[illegible]

let ring====

**Let ring-1** $\text{let ring} \rightarrow \dots \rightarrow \text{let ring}$ 

534

D. A. A

}

13. G/De

D/G G

A D A A

IDA A

6

grad bend

458

(end Rhy Fig. 4)

Rny Fig 4

let ring4

let swing 4

w/ky Fig. 4 (3 times)

A D/A A D/A A D

Gte. 111

C

A D/A A

D, A A

G

## Devel Devel

head bend





Free time

Free time

Gtr III

G5 A5 A7 (Gtr III out)

Gtr II

Gtr I

Voc ad lib

\*Lower pitch by lightly pushing neck forward while holding body of gtr in place (next 2 bars).

\*\*Microphonic fdbk

Additional Lyrics

2. Inspiration that's blue and uncut.  
Can't kick the habit, obsession of smut.  
Voyeur, straining, in love with his hand.  
A poison passion, a pulsating gland. (To Chorus)
3. I shouldn't do it. The guilt tells me why.  
I just can't stop it. I try and I try  
X-rated demon that lives in my head,  
Hungry for bodge and he wants to be fed. (To Chorus)



# REVELATION

Words and Music by  
Ozzy Osbourne, Randy Rhoads and Bob Daisley



Moderately slow ♩ = 98

Intro

\*Em B7 Em

Riff A (Gtr. III)  
Harm. (8va)

*mp*  
clean tone  
Harm.

Rhy. Fig. 1 (\*\* Gtrs. I & II)

*mp*  
let ring throughout

\*Chord names reflect gtr. and bass (throughout).  
\*\*Acous. gtrs.

B7 Em w/Rhy. Fill 1 (Gtr. II) D

Harm. G

Gtr. I Gtrs. I & II

Rhy. Fill 1 (Gtr. II)

B7/D# B7b9 Cmaj7 Bsus4/F# B/D# Em Em(add2) Em (end Riff A)

Harm -

Harm

(end Rhy. Fig. 1)

\*Gtr I plays lower note only,  
Gtr II plays higher note only

1st, 2nd Verses  
w/Rhy. Fig. 1 and \* Riff A

Em B7 Em

1 Moth er please for - give them. for they know not what they do.  
2 Heav en is for he - roes. and hell is full of fools.

\*Play w/ variations ad lib  
2nd time, play 1st 9 bars only

B7 Em Gtr II substitute Rhy. Fill 1

Look - ing back in his - tory's books, it  
Sm - pd - i - ty, no will to live. They're

(Resume Rhy. Fig. 1)

D B7/D# B7b9 Cmaj7 Bsus4/F# B/D#

seems it's noth - ing knew. Oh! Let my moth - er  
break ing God's own rules. Please let my moth - er

Em

live live

Gtr I (Gtr I out)

Gtr. II (Gtr. II out) \*Gtr IV

\*Two gtrs. arr for one



Bridge  
E5

Bb5

Fm/Bb

Fa-ther of all cre-a-tion, I think we're all go-ing wrong. — The course they're

Rhy Fig 2 (Gtr IV)

let ring ..... let ring ..... st

E5

Bb5

Fm/Bb

take-ing seems to be break-ing and it won't take too long

sun

E5

Bb5

Fm/Bb

Child-ren of the fu-ture watch-ing em-pi-res fall —

E5

Bb5

Fm/Bb

Mad-ness the cup they drink from Self-de-struction, the toll —

(end Rhy Fig 2)

pick slide steady gliss.

B C A B C A C5 B5 N.C. E5

I had a

let ring

2 3 2 2

Bridge  
w Rhy Fig 2  
E5

Bb5 Fm/Bb

I saw the world burn and the seas had turned red

\* (The  
\*Synth. voice

E5 Bb5 Fm/Bb

The sun had fallen on the final curtain in the land of the dead

The

E5

and of the dead Mother, please show the children be

Bb5 Fm/Bb Gtr IV substitute Rhy Fill 2 N.C. (Resume Rhy Fig. 2) E5

fore it's too late Be - fore it's too late to find each other. There's no one

Bb5 Fm/Bb

win - ning. We must fight all the hate. Fight Oh all the hate.)

Rhy. Fill 2 (Gtr IV)

2 3 2 2



B C A B C A C5 B5 NC NC E5 Bb5 NC

Gtr IV

E° N.C. E5 Bb5 N.C. 1/2 E° N.C. E5 Bb5 N.C.

let ring

1/2

let ring

E° C5 B5 N.C. (Gtr. IV out)

Gtr. IV

Gtrs I & II

mp

let ring

(cont. in slash)

\*w vol knob

# Interlude

2nd time w/piano solo (next 7 1/4 bars)

Em

Rhy Fig. 3

D#° D G

let ring

A7/C# F#m7b5/C B B/D# Em B+

\*Gtr V

Gtrs I & II H (end Rhy Fig. 3)

H

\*Piano arr for gtr. \*\*Gtr V to left of slash in TAB

1st time w/Rhy. Fig. 3  
 2nd time w/Rhy. Fig. 3 (1st 6 bars only)  
 Em D<sup>9</sup> D G A7/C<sup>9</sup>

F#m7b5/C B B/D<sup>9</sup> Em B+ (Gtr. V out) G A7/C<sup>9</sup>

F#m7b5/C B5 C5 NC NC F5 Bb5 NC (Gtr V out) E<sup>9</sup>

Faster ♩ = 152  
 ES PM



The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in G major (one sharp) and 4/4 time. The score includes a guitar part and a bass line. The guitar part features a series of chords: E5, E° (with a w/Flut 1 section), NC, E5, E°, and B7. The bass line includes a section marked "cont in slash".

Gr IV B5 C5 B5 C5 B5 C5

PM PM PM PM PM PM

\*Gtrs VI & VII

dist. tone

H P

11 (12) 12 (14) 14 (15) 15 (17) 17 (19) 19 20 19

6 (7) 9 (10) 9 (10) 8 (9) 11 (12) 12 (14) 14 (15) 15 (17) 17 (19) 19 20 19

\* composite arrangement

\*\*Play only lowest note of chord when P M is indicated (till end)

Guitar solo

Rhy. Fig. 4

PM

Sya...

loco

HP

P

HP

P

P

17 19 15 19 14 19 17

9 8 7 8 7 10 7 10 8 7 8 7 10 7 10 8 7 9

Folk I  
 H H *truman*  
 (x)  
 mf  
 w/dst  
 H H *truman*  
 6 7 9 7 (8) 9





The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, a quarter note B4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The second system consists of two staves. The upper staff continues the melody from the first system, starting with a half note D4, followed by a quarter note C4, and then a quarter note B3. The lower staff provides a bass line, starting with a half note G3, followed by a quarter note F#3, and then a quarter note E3. The bass line continues with a quarter note D3, a quarter note C3, and a quarter note B2. The score is marked with 'P.M.' and 'B5'.

Outro  
 E5  
 Gtrs. VI & VII

D/F# G5

1  
 H5

Gtr IV

let ring

\*2nd time only slide into 1st note

[illegible]

Segue to "Steal Away (The Anthem)"

# STEAL AWAY

(The Night)

Words and Music by  
John Osbourne, Robert Daisley  
and Randy Rhoads

Bright Rock ♩ = 166

Intro

E5 C5 F#5 B5

E5 C5 F#5 B5

1st Verse

E5 D

Now I feel the time is right Love will flow like wine

P.M. P.M.----4 P.M.----4 P.M.----4 H

to - night Give your love and it will come to you..

G5

P.M.----4 V.M.----4 P.M.----4

The musical score is written for guitar in E major, 4/4 time. It features a bright rock tempo of 166 bpm. The score includes an instrumental introduction, a first verse with lyrics, and a guitar solo. Chords are indicated by letters above the staff: E5, C5, F#5, B5, D, and G5. Performance techniques such as slurs (sl), accents (>), and palm mutes (P.M.) are marked. The guitar solo section includes a key signature change to D major (indicated by two sharps) and features a wavy line representing a vibrato effect. The bass line is shown on a six-string guitar staff with fret numbers indicated by dots below the staff.



B5

E5

if you feel — that you — and me —

A.H. (8va) 2

trem. bar

A.H. 2

(a)

P.M.

P.M. --- 4

P.M.

P.M. H

A.H. push C

D

G5

could es - cape — and hold — the key — to a par - a - dise —

sl.

sl.

B5

— that's true — and free —

Yeah!

Harm (8va)

P.M. --- 4

Harm.

(a)

sl.

Chorus

E

Steal — a — way, — steal — a —

P.M. --- 4

H

way, — steal — a — way — the night —

H PM H sl. sl

B B5/A A5 B5/A

A5 B5/A A5 B5/A A5 B5/A A5

You got - ta steal it! Come on, ba - by

sl

2nd Verse

E5 D

Now I've met — your hon - es - ty — You are here — and I —

PM-----4 PM-----4 PM-----4 PM-----4 H



G5

am free — Bro - ken chains\_ have fall - en all — a - round\_

sl

P.M. --- 4

B5

E5

Point my fin - ger at —

A.H. (15ma)

A.H.

P.M. --- 4

P.M.

D

lie tools\_ bro - ken chains\_ and bro - ken rules\_

sl

P.M.

G5

B5

Let it be\_ re - bel - lion rules\_ to - night\_

Harm (8va)

P.M. --- 4

Harm

Chorus

E

Steal a way, steal a way,

steal a way, steal a way,

B

steal a way, the night

Interlude

E5

steal a way, the night

C5

F#5

B5

E5

steal a way, the night

C5

F#5

B5

steal a way, the night



### Bridge

The image shows a musical score for guitar, likely for a solo. The score is written in a key with one sharp (F#) and a 4/4 time signature. It includes a treble clef staff with notes and a bass clef staff with fret numbers. The score is divided into several sections, including a guitar solo section marked "Guitar solo (Gm)". The solo section features various techniques such as bends, slides, and triplets. The score includes a "Full" bend section and a "slow bend" section. The score is written in a key with one sharp (F#) and a 4/4 time signature. The score includes a treble clef staff with notes and a bass clef staff with fret numbers. The score is divided into several sections, including a guitar solo section marked "Guitar solo (Gm)". The solo section features various techniques such as bends, slides, and triplets. The score includes a "Full" bend section and a "slow bend" section.

B5/A A5 B5/A A5 B5/A A5

E5 C5 F#5 B5

E5 C5 F#5 B5

3rd Verse E5 D

Could it be a dream come true now that I am here

with you? Tear - ful eyes of joy is some - thing new



Run a - way\_ with me\_ to - night\_ Dream the dream\_ and light\_

the light. — Hap - pi - ness - is what - you give - to me. —

- Flick pickup switch in specified rhythm.

Chorus  
E

Steal — a — way, — steal — a — way, —

1/2 sl. 1/2 P.M.: 4 H P P.M.: 4 P.M.: 4 P.M.: 4

sl. (10) (10) H P P

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "steal - a way - the night..." and includes a section labeled "B". The middle staff is a guitar melody in treble clef, featuring various articulations such as accents (>), slurs (sl.), and dynamic markings like "P.M.-4" and "P". The bottom staff shows guitar fretboard positions with numbers 0 through 14 indicating fingerings or bends.



E

Steal — a — way, — steal — a — way, — steal — a —

H P P.M. — — — — — H H P.M. — — —

H P H P H H H

way, — the night, — Steal — a — way, —

slow bend trem. bar sl. loco

sl. H P.M. H

steal — a — way, — steal — a — way, — the night, —

H P sl. H P sl.

P.M. — — — P.M. — — —

H P sl. H P sl.

B5 C5 C#5 D5 D#5 E5

(Drum solo)



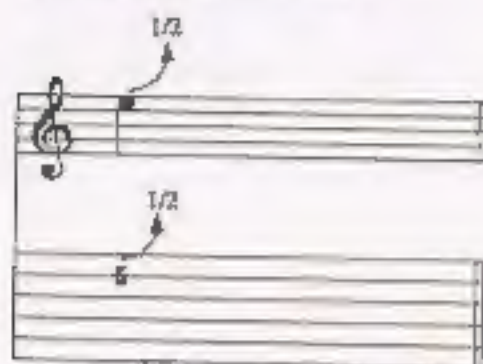
# • Tablature Explanation/Notation Legend •

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

1st string - High E			
2nd string - B		10	0
3rd string - G		9	0
4th string - D			1
5th string - A	3		2
6th string - Low E			0
	5th string, 3rd fret	2nd string, 10th fret and 3rd string, 9th fret played together	an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up a half step (one fret).



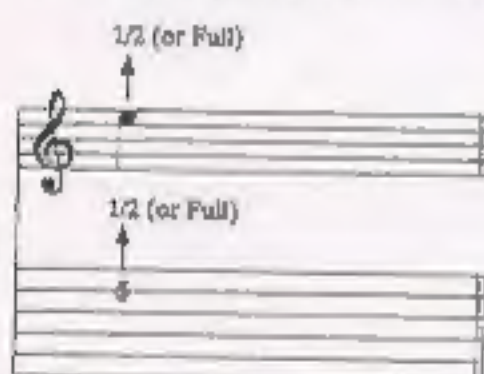
**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**PRE-BEND:** Bend the note up a half (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



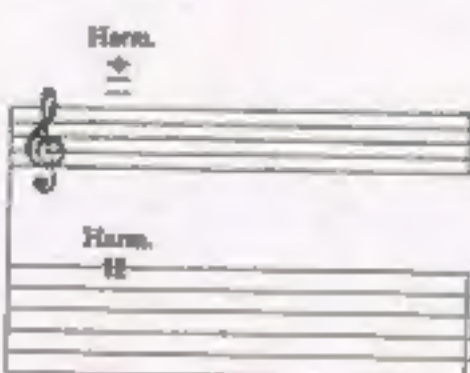
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



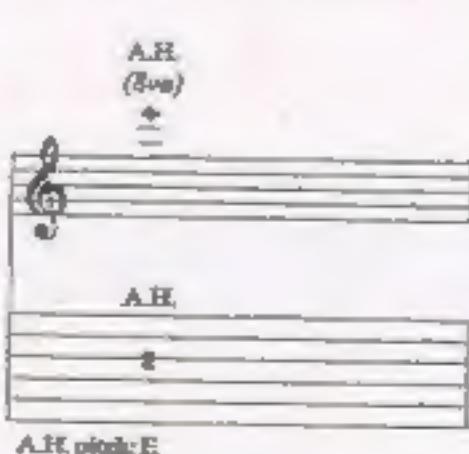
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



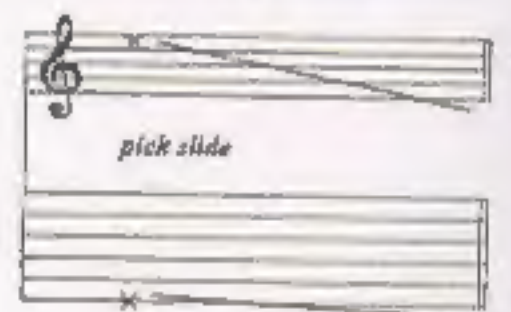
**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



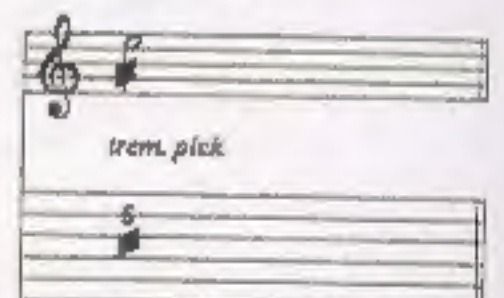
**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.



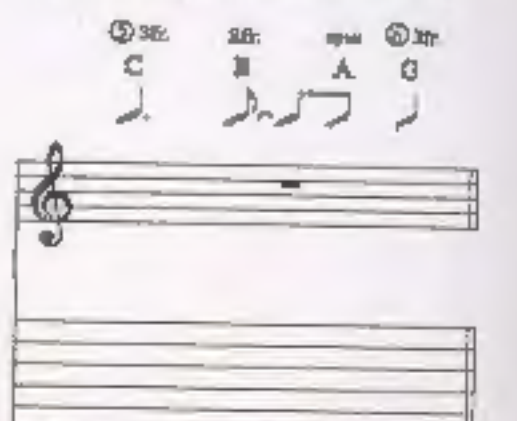
**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





I DON'T KNOW

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DEE

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